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Rossini's *Stabat Mater*, which formed the second part of the Concert, and which, in respect of the chorus singing, came a very long way behind. Indeed, had it not been for a judicious use of the organ, the choir would have lost the key entirely, both in the "Eia Jesu" and "In sempiterna." This was the more unfortunate, inasmuch as the singing in the first part had rendered us somewhat fastidious. The axiom "Every man at the beginning doth set forth good wine" then "that which is worse" may be human, but to reverse this precept is divine. Mesdames Carola, Sainton-Dolby, and Robertine Henderson sustained the solo parts in the *Athalie*; and the two first-mentioned ladies were joined by Messrs. W. H. Cummings and Lewis Thomas in the principal parts of the *Stabat Mater*. The three ladies sang their parts in *Athalie* with equal accuracy and precision: but in the *Stabat Mater* Madame Sainton-Dolby unquestionably bore away the palm from her Hungarian sister in art. It is scarcely too much to say that Madame Sainton stands without a rival in her interpretation of this music, and the applause which burst from all parts of the room gave ample testimony to the gratification of an exceedingly large audience. Mr. Cummings gave the favourite air "Cujus Animam," with very great effect, and Mr. Lewis Thomas should be praised for his smooth and careful singing of the "Pro peccatis." Mr. Lin Rayne recited the illustrative verses in the *Athalie* with much intelligence and earnestness; perhaps a little too much earnestness was observable now and then. As we have before hinted the success of at least one of the concerted pieces was, in a great measure, due to the skilful accompaniment by Mr. James Coward, the admirable organist of the society.

And now, what shall be said of Mr. Costa? Is it not sufficient to say Mr. Costa conducted? To utter any words in praise of his conducting is simply a waste of time and space: equivalent to "painting the lily," or "gilding refined gold."

THE PROSPECTUSES of the two Italian Operas for the present season are now before the public; and we are glad to find that they contain fewer promises than usual, because experience has taught us that these promises are but rarely more than half fulfilled. Mr. Mapleson has a right to be pathetic on the destruction of the establishment he has so long managed; and we are glad to see that he is enabled to commence his season at Drury Lane Theatre, where he will find ample room both before and behind the curtain; and every accommodation necessary to support the dignity of "Her Majesty's Opera." The only novelty to which the lessee pledges himself is Wagner's *Lohengrin*, which we hope will not share the fate of *Tannhäuser*, the production of which, so long delayed, seems now to be abandoned. Several operas of interest are also promised; and amongst them Auber's *Gustave*, which we are certain will be welcomed both by the subscribers and the public. All our old favourite vocalists will appear during the season; and Signori Fraschini and Conti are announced as new comers, the first-named gentleman, however, being an established singer at the Parisian opera.

The address of Mr. Gye commences with a long account of his negotiations with a financial company in the city, respecting the purchase of the Royal Italian Opera, the details of which are somewhat too mercantile for our columns. Suffice it to say, however, that the scheme fell to the ground; and that Mr. Gye re-opens the establishment over which he has so ably presided for 19 years, as usual. Amongst the operas to be produced during the season we are glad to find Auber's *Domino noir*, and Rossini's *Assedio di Corinto*, both of which will have all the charm of novelty. *Giovanna D'Arco*, an early work of Verdi, will also be given, the part of Joan of Arc being sustained by Madlle. Adelina Patti. Three new singers are announced amongst the ladies, Madlles. Lavrofska, (from the Imperial Opera, St. Petersburg), Vanzini (from La Scala, at Milan), and Locotelli; but there is no mention of what their voices are so that we are left in doubt

whether a really competent contralto may be expected during the season. Most of the singers we have been so long accustomed to will again become members of the company; Madlle. Adelina Patti being placed in the list with a line stating that "for the present season, at least," she will resume her usual post; thus giving additional weight to a rumour respecting her retirement from the stage, which Mr. Gye somewhat angrily alludes to. According to announcement, both establishments will open before our present number appears. Her Majesty's Opera on the 28th, and the Royal Italian Opera on the 31st ult.

A CONCERT was given at Silchester Hall, Bayswater, on Monday the 24th February, by the Victoria Vocal Union (eight male voices), assisted by Miss Blanche Reeves and Miss Graham. The union sang several part-songs in a most satisfactory manner; and amongst the solos, we may mention a song by Mr. Large (one of the altos at St. Andrews, Wells Street), which was encored. A similar compliment being paid to Mr. Harding in "My Sweetheart, when a Boy." Miss Graham displayed a good contralto voice, and Miss Blanche Reeves, although suffering from a cold, and sore throat, sang exceedingly well. The Concert was altogether a complete success, and reflected great credit upon the conductors.

AN Evening Concert was given by Mr. W. H. Davies's Choir at the Hall, Store Street, Bedford Square, on Wednesday, the 18th ult., which was numerously attended. The programme was well contrasted, and reflected great credit on the committee of management. Miss Elizabeth Stirling ably presided at the piano. The solo singers worthy of special notice were Miss Constance Vernon, and Miss Durley, both of whom received encores. The glees, "Where art thou, beam of light," and "The cloud-capped towers," were most effectively rendered; the voices of Miss Adams and Miss Gill being very noticeable. Mr. F. A. Bridge was also well received, and encored in his song "The Old Grey Prior." The entertainment seemed to afford unqualified satisfaction to the audience.

THE ELECTRIC ORGAN.—Mr. Barker, of Paris, (inventor of the Pneumatic lever) has just patented, in France and England, a complete system for applying electricity, to supersede the ordinary moving drawstop and key-action in large organs. The patentee has already built a grand electric organ of forty-two sounding stops, and eight couplers, for the Church of St. Augustin, Paris, also another for Salon, near Marseilles; both are pronounced a complete success. As the largest organ may now be played through a cable of insulated wires, positions hitherto impracticable, can be turned to good account. The organist, with his various claviars, can now be placed in any direction, and at any distance away from the organ, the touch being equally delicate and rapid on every manual, whether used separately or coupled. Bryceson, Brothers and Co., have the sole right of working this patent in Great Britain, either for new organs, or the application of the electric action to existing instruments.

AN excellent Concert was given at Cambridge Hall, Newman Street, on Tuesday evening, the 25th February, in aid of the Society of Universal Philanthropists. Messrs. Kilner, Harland, W. Smith, Julian, Misses L. Banks, M. Burgess, F. Thirlwall, and Charlesworth, were the principal vocalists; a most efficient choir likewise assisted on the occasion; and Messrs. Collard kindly lent the piano. Under the able conductorship of Mr. James Kilner, a choice selection of favourite music was most effectively performed and was received with the utmost satisfaction by a large audience.

WITH respect to Mendelssohn's music to *Ædipus*, which we mentioned in our notice of Mr. Leslie's Concert, as having been only once performed in this country, we are reminded by a correspondent that it was given in November last at Liverpool by the "Societa Armonica," the translated text of the tragedy being read by Mrs. Dauncy Maskell and Mr. William Crompton.

An Evening Concert was given on the 24th February, in aid of the funds of St. John's National Schools, Whitfield Street, Tottenham Court Road, by the choir of St. John's Church, with the assistance of some amateurs. The principal singers were Miss Fanny Armytage, Mr. Lloyd, and Mr. Meek; Miss Rosa Brinsmead (pianoforte), and Mr. L. D'Egville (violin), were highly effective in their respective solos; and the singing of the choir was much admired, especially in Barnby's "Sweet and low," which narrowly escaped an encore. The conductor was Mr. A. B. Wyon.

THE Stockwell Choral Society gave a Concert at the Angell Institution, Brixton, on the 23rd ult. The first part of the programme was Mendelssohn's *Athalie*, which was rendered in a very creditable manner; the principal vocalists being Miss Fanny Armytage, Miss Dix, and Miss Adelaide Newton. The illustrative verses were excellently read by Mr. Charles E. Fry. In the second part Mr. Denbigh Newton, and each of the above-named ladies, sang several solos; and the Concert terminated with the finale to *Loreley*, which was very well performed by Miss Armytage and the choir. The accompaniments were played on the pianoforte and harmonium. Mr. William Lemare, the conductor, may be congratulated on the success of the Concert, which was attended by a large and attentive audience.

THE South Norwood Musical Society gave its fourth subscription Concert of the present season on Monday, the 16th ult.; the programme, as usual, consisting of an important work, and a selection of minor pieces. In this instance the whole of the music was taken from the compositions of Mendelssohn, whose famous *Athalie* formed the chief item in the Concert. The principal parts were undertaken by Mrs. Leete, Miss Whitaker, and Miss M. L. Stainburn; Mr. A. Bawtree recited the illustrative verses; and the purely orchestral music was most ably played, as pianoforte duet by Messrs. Bates and Bawtree. In the second part of the programme, the two first-named of the above ladies gave several solos and duets with much effect. The choral music consisted of the "The First Spring Day," "The Primrose," "Farewell to the Forest," and "The Hunter's Farewell" (male voices only), and these were all well executed. The room was crowded. Mr. W. J. Westbrook conducted.

A CONCERT was given in the Board-room of the Licensed Victuallers' Asylum on the 10th ult. by the Members of the Choral Association attached to that body, when Mr. John Cheshire's Cantata *The King and the Maiden*, (which was successfully produced at St. James's Hall some time since) was performed, the principal parts being sustained by Madame Rudersdorff, Madame Laura Baxter, Mr. Kerr Gedge, and Mr. T. Ainsworth. The Cantata was exceedingly well received; and the composer was twice called before the audience. A miscellaneous part followed, in which several vocal solos were given with much effect; and the part-singing of the choir, especially in Sullivan's "Hush thee, my Babe," and Calkin's "My Lady is so wondrous fair," was highly appreciated. Mr. G. J. Minson, the talented organist of the Institution, most ably presided at the pianoforte; and Mr. George Willmott, the Hon. Secretary, again proved his zeal in the cause of the Society by the efficient manner in which he conducted the whole of the proceedings.

LECTURE ON CHURCH MUSIC.—AT St. Matthew's School-room, Essex Road, Islington, on the 2nd ult., a very interesting Lecture was delivered on this subject by J. T. Cooper, Esq., F.R.A.S. The illustrations taken from Merbecke, Harry Lawes, Dr. Greene, Dr. Clarke, Mendelssohn, Spohr, Goss, J. T. Cooper, &c., &c., were sung by an efficient choir. The Rev. Uriah Davies, M.A., Incumbent of the District, presided as chairman. The attendance was large.

A VERY successful Musical and Dramatic Entertainment was given on the 20th February by the Choristers of St. Andrew's Church, Wells Street, under the direction of G. Cavendish Bentinck, Esq., M.P., and with the consent of the Rev. the Incumbent. The musical portion of the performance consisted of the overtures to *Zampa* and *Fra Diavolo*, played by Master Docker, who presided at the piano, and a variety of songs, duets, &c. The best of the vocal pieces were the "Gipsy Duet," and Bishop's Glee, "Sleep, gentle lady," sung by eight gentlemen amateurs—the nucleus of a Glee-club lately organized by Master Docker.

To all our correspondents who have furnished us with notices of Concerts which do not appear in our present number, we desire to express our regret that their tardiness in communicating with us should have necessitated this omission. A mention of a musical performance in our April number, which took place in the middle of February, could not be very interesting; and we have now before us a paragraph upon a Concert given on the 6th February (which did not reach us until the 2nd March); and another upon one occurring on the 31st January. In future, our correspondents must conclude, that when we do not give insertion to a properly authenticated notice upon a country musical performance, the reason rests entirely with those who should be most interested in the result.

THE Triennial Handel Festival, which takes place in June next, at the Crystal Palace, promises to be, in every respect, superior to any of its predecessors. The orchestra will number about four thousand performers, under the direction, as usual, of Mr. Costa. In connection with this Festival, a *fac simile* of Handel's manuscript score of the *Messiah*, executed in photo-lithography, will be published by the Sacred Harmonic Society; and it has been arranged that any profit arising from the sale of this interesting work will be divided equally between the Benevolent Fund of the Sacred Harmonic Society and the Royal Society of Musicians. We understand that the sale of tickets for the approaching Festival is already proceeding most rapidly.

Miss Kate Roberts' second Pianoforte Recital took place at St. George's Hall on Saturday afternoon, the 21st ult. The programme contained a highly interesting selection of classical music; and Miss Roberts' performance was thoroughly appreciated by a large and attentive audience.

A MISCELLANEOUS Concert was given on Tuesday evening, the 3rd ult., by the Newcomen's Choral Society, in the School-room, King Street, St. Saviours, Southwark, assisted by Miss Annette Hirst, Madame Leffler, Mr. David Miranda, and Mr. Renwick. Mr. T. Harper (Trumpet), and Mr. H. Vincent Lewis (Pianoforte). Conductor, Mr. W. Taylor. The programme, consisting of sacred and secular parts, proved most attractive. The solos were given with much taste and feeling, several being re-demanded by a most enthusiastic audience. The choir also sang several glees and part-songs exceedingly well. The Concert terminated with Bishop's "Chough and Crow."

A PERFORMANCE of the *Messiah* took place at the Surrey Chapel, on Tuesday evening, February 18th, under the direction of Mr. Thomas W. Horn, (organist of the chapel), in aid of the organ fund. The principal singers were Miss Banks, Miss Franklin, Mr. C. Henry, and Mr. Mason, aided by an efficient chorus. There was no band, the organ being the only instrument used, Mr. J. Tunstall, (of St. Katherine Cree Leadenhall Street,) presiding. The whole performance gave very great satisfaction to a crowded audience; and we are glad to say that a large sum was realised on the occasion.

Mr. J. HODGES, of Worcester, has been appointed one of the Gentlemen of Her Majesty's Chapel Royal, St. James's.

Two numbers of a very excellent musical periodical, published in Calcutta, called "The Choral Handbook," have been forwarded to us. It is issued on the 1st of every month; and each number contains a piece of music, which is afterwards kept in print. The work is beautifully printed; and the contents are such as to ensure success. In both the numbers we have received there is a well executed photograph of a well-known artist.

ON Friday Evening, the 13th ult., the West London Sacred Choral Society gave a public rehearsal of *The Creation*. The solo vocalists were Mrs. Burgess, Mr. J. Greenhill, and Mr. W. Owen. Mrs. Burgess gave the airs "The Marvellous Work," and "With verdure clad," with much effect; Mr. J. Greenhill exerted himself energetically in the part of Uriel, and Mr. W. Owen was impressive in the trying part of Raphael, and also in that of Adam, at the close of the Oratorio. The choruses were given with much finish and precision; and the whole performance, under the able direction of Mr. H. C. Freeman, was highly successful.

ON the 14th ult., an Organ performance was given by Mr. James Higgs, of St. Andrew's, Holborn, at the organ manufactory of Messrs. Lewis & Co., Shepherd's Lane, Brixton, upon the instrument built by them for the Parish Church of Great Wenham, near Colchester. The organ, although but of small size, possesses much grandeur and beauty of tone. The capabilities of the instrument were well developed by Mr. Higgs.

ON Thursday Evening, the 12th ult., the members of the St. Judes Choral Society gave their second Concert in the St. Judes School-rooms, Old Bethnal Green Road. The programme, which was well selected and arranged, was excellently rendered; it consisted of glees, songs, &c., interspersed with solos and duets on the harmonium, executed by Mrs. Gilliett, and Miss C. Hyland, sopranos; Mr. T. Gilliett the conductor; Mr. W. N. Eagles, bass; the secretary, Mr. Bately, tenor; Mr. Phillips, alto, and Mr. Newman, all of whom were highly successful. Miss C. Hyland presided at the harmonium; and Mr. Theodore Gilliett to whom the efficient training of the choir is entirely due, conducted the Concert with much ability.

ON Tuesday the 24th ult., a most successful Concert was given at Burdett Hall, Limehouse. Principal Vocalists—Miss Julia Elder, Miss M. P. Harding, Mr. G. Saunders, Mr. Byron, Mr. W. Bush, and Mr. F. A. Bridge. Full Band and Chorus. Pianist, Miss E. Stirling; Leader, Mr. W. Gurson; Conductor, Mr. Hodd.

### Rebrius.

NOVELLO, EWER, AND CO.

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|---|--------------|
| 1. <i>Christus Consolator.</i>                    | Choral Hymn. |
| 2. <i>Star of Morn and Even.</i>                  | ditto.       |
| 3. <i>Lord God of Morning and of Night.</i>       | ditto.       |
| 4. <i>O Light of Life.</i>                        | ditto.       |
| 5. <i>The City of God.</i>                        | ditto.       |
| 6. <i>Lost and found.</i>                         | ditto.       |
| 7. <i>Lo! He comes.</i>                           | ditto.       |
| 8. <i>Through the day Thy love has spared us.</i> | ditto.       |
| 9. <i>Sun of my soul.</i>                         | ditto.       |
| 10. <i>Great is the Lord our God.</i>             | ditto.       |
| 11. <i>Lamb of God.</i>                           | ditto.       |
| 12. <i>See the leaves around us falling.</i>      | ditto.       |

Composed by J. TILLEARD.

HERE is a batch of Hymn tunes, of which it might be said with equal truth by the amateur, "They are pretty," and by the professional musician, "They are good." When we consider how few musicians of the present day succeed in writing more than one or two really good Hymn tunes, we feel somewhat surprised to find a composer coming before the public with a dozen, of which at least eleven are considerably above the average. There is only one which we do not much care for, No. 12, "See the

leaves around us falling." All the rest are good and meritorious in the highest degree. We are glad to see, too, they are written in the modern feeling, as well as the modern notation. Mr. Tilleard deserves much credit for this, seeing there are so many inducements for a man to conciliate pedantic critics, who will admit of nothing being good, unless it possesses a strong flavour of "old work." The greatest praise which can be bestowed upon a Hymn tune is, that the melody is sufficiently taking to catch the ear of the unlearned; whilst the harmonies are so good as to thoroughly satisfy the professional musician. And this we can say of Mr. Tilleard's tunes, without the slightest fear of contradiction.

*The Church Organist.* A Collection of Pieces for use during Divine Service. By CHARLES COLLIN. Books 2 and 3.

THIS is a continuation of a work, the first number of which was noticed in the *Musical Times* for February. The present pieces, like those previously referred to, are in the bright, melodious, and somewhat secular style which prevails in organ music of the French school, to which M. Collin belongs, and of which the present work is a favourable example. There is much pleasing melody, and considerable variety of passage writing in M. Collin's organ pieces, with abundant opportunity for displaying the contrasted effects of the different stops; the latter feature being skilfully adapted to English instruments by our accomplished organist, Mr. W. T. Best.

*The Young Organist.* By W. J. WESTBROOK. Nos. 1, 2, 3, 4.

THIS is a series of pieces, of moderate difficulty, original and adapted, by an experienced organist, calculated both to aid the progress of students of the instrument, and to serve for use as voluntaries in the church service. Among the various adaptations comprised in the numbers before us, are some from the works of Mozart and Mendelssohn; the noble eight-part psalm of the latter composer, "Judge me, O God," being an especially valuable addition to the stock of organ arrangements. These, and the publications previously referred to, are printed, as all organ music should be, in three staves; the third and lowest being specially appropriated to the pedals. In Mr. Westbrook's work a little more fulness in the directions for change of stops and transition to different manuals might be desirable—some of the abbreviations, intelligible enough perhaps to experienced organists, may not be so clear to young students.

*Bourée in C—Bourée in E flat—Gavotte in G.* By J. S. BACH. Arranged for the Pianoforte by AGNES ZIMMERMANN.

THESE are transcriptions from the set of "Suites" for the violoncello, or rather Viol-da-Gamba; composed by the grand old classical musician, for that instrument, without accompaniment. As in his six sonatas for violin unaccompanied, these pieces are full, not only of beauty, but of science, and even sublimity, that can scarcely be more than indicated on an unsupported stringed instrument. Although exceptional performers, such as Herr Joachim and Signor Piatti can, by a marvellous command over the intricacies of "double-stopping," produce an effect of full four-part harmony, yet there must always be an advantage in this respect, and especially in the far deeper range of tone, in favour of a grand pianoforte. Hence, some of the movements of such works actually gain in effect by transference to the latter instrument. This process has been effected for the solo violin sonatas, which have been thus arranged in their entirety by M. Van Bruyk; and now we have several detached movements from the violoncello sonatas excellently adapted by a skilful pianiste and accomplished musician. The combination of vigour and grace in the charming pieces now referred to, and the grandeur and elevation manifested in the apparently trifling and fugitive forms of the dance, are such as can only be found in the music of the few great master minds of the art.

*Six Voluntaries for the Harmonium.* By J. LEMMENS.

WE have here a series of pieces expressly written for an